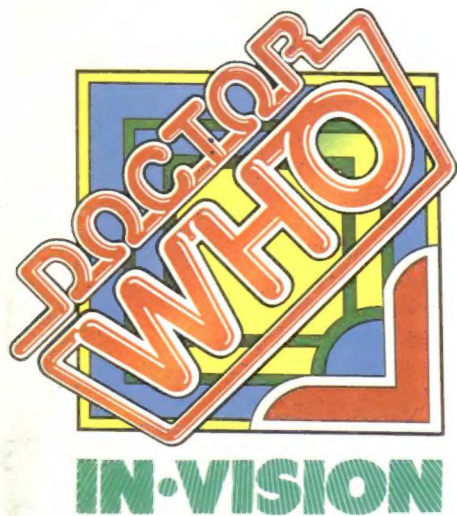




ISSUE FORTY-SIX

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THE LEISURE HIVE

THE MAKING OF

AMA SERIES



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BROCK TILTED his chair back slightly and contemplated the holographic communicator sitting on the desk before him. His own reflection stared back from the glass imaging box. To beam or not to beam, that is the question he thought, smiling ever so briefly at his own joke. It was not a habit he liked to encourage. He was, after all, an accountant and so had no real requirement to smile. That was an encumbrance for chairmen, directors and politicians, the ones who had to go out and meet people. Accountants were not paid to meet people, only to profit from them.

Nevertheless Brock had to admit a grudging fondness for the Argolin. They had asked for an agent on Terra to represent the interests of their Leisure Hive and the company had appointed him. Right from the start he had been impressed by the quality of their product, and by the drive and sincerity of the Argolin people as a whole. They had trusted him and he liked to think he had repaid that trust by the quality and quantity of the bookings he had helped to secure. More importantly, they paid their commission fees on time and occasionally even added a good bonus, factors guaranteed to warm any relationship with a client.

Which is what made the current problem all the more difficult.

The Leisure Hive had enjoyed its years of plenty, but now leaner years were beckoning. Public tastes were fickle and the recreation industry of the late 24th century was booming. Growth and diversification were the keys to success and profit, and that just was not happening on Argolis. Despite his sound advice, and even sounder business proposals, Morix and the Board of Directors would not agree to turning the Hive over to pure amusement rather than their current *pot pourri* fare of tutorial and cultural recreations. Sadly the cost/income projections were not good.

Brock considered re-establishing the link to Argolis. He was still mildly peeved with that young upstart Pangol for terminating their discussions so abruptly earlier. There were still a lot of facts and figures he had to impart. But it was late. Both the wall clock and the dark sky outside his office window told him it was way past civilised working hours.

Not that he minded leaving late. It was rare for him to leave much before ten o'clock anyway. He had no family, and indeed preferred the after hours for the opportunities they afforded, working hard without constant interruptions from visitors or the comm link. Still he was a bit tired. Morix could wait until the morning.

The office lighting shut off automatically as the door closed behind Brock and he headed for the lift. The corridor was empty now, with only the echoed tapping of his shoes on the marble flooring to disturb the blanket of peace and quiet.

Oh good, he thought, the lift was already on his floor. Quite a rarity at this time of night really. He bleeped

the request signal and waited for the doors to open. Brock expected the lift to be empty, and was surprised to find it was not. The figure of a man stood inside, dressed in a similar dark grey suit.

Brock's surprise turned to shock and then to heart-pounding fear as he glanced up and realised it was not just a similar suit the stranger was wearing. The face staring back at him was his own, perfect in every detail. The stranger's mouth cracked into a distorted smile as he stepped from the lift, bearing down on the hapless accountant. The real Brock turned to run.

A cold, green arm stretched out from the doorway to an empty office and caught him. An attempt to scream was cut off instantly as a pair of claws clamped onto Brock's throat. Relentlessly the claws tightened around their struggling victim as he thrashed in vain to escape, only dimly aware that the creature holding him was far from human.

There was a muffled crack like the sound of celery snapping. Instantly Brock's body went limp. The suited figure leaned forward and plucked Brock's portable comm link from his jacket pocket. Leaving its colleague to the task of disposing of the body, the "new" Brock tapped out a series of numbers. A pink haze shimmered into existence above the device, sharpening to reveal the image of a smartly uniformed girl. "Reservations" she smiled.

"I need to book two places on the next available flight, final destination Argolis". The suited figure turned slightly, blocking any possibility that the dead accountant's body might be visible to the travel operator. "Names? Mr. Brock and Mr. Klout" he purred.

Jeremy Bentham



NOTHING GROWS here. Nothing can grow here - not until the dawns of more than three centuries bear witness to the reduction in radioactive half-life of the lethal clouds of heavy metal dust ravaging the surface of this scarred and pitted world.

Once Argolis had been a rich and verdant world, a riotous exposition of colour and hue, warmed by the rays of a brilliant sun. Life was bounteous on Argolis. Its people - humanoid animals but with certain evolutionary qualities



analogous to the plant kingdom - grew healthy and wealthy, harvesting the abundance of rare minerals the planet boasted, and fuelling a technology that ultimately would lift them to the stars.

Their downfall was arrogance. Wisdom did not keep pace with technical development. At the peak of their power and ambition a leader arose, Theron, who spurred his people to ever greater glories, and to conflict with their planetary neighbours, the reptilian Foamasi.

The war of 2250 lasted just twenty minutes, enough time for both worlds to bombard the other with salvos of nuclear weaponry. Argolis died that day, the glittering sparkle of its geography swept away in an instant by the white heat of the nuclear infernos.

Now, more than a century later, only dust and sand remains. Despite a cooling of the atmosphere, savage winds still tear at the planet's surface, burning and sterilising anything not immune to the deadly radiation.

Yet survivors there were, although few in number. Enough to crawl from their shelters and stare in horror at the devastation Theron had brought upon them. In the light of the post-apocalypse dawns the Argolin learned humility, and also that they had been bequeathed a legacy. For the debris, hurled into the upper atmosphere by the force of the bombs now swirled and refracted the sun's rays into patterns of shimmering colour, spectacular in their luminosity. The beauty of this lethal radiance was beyond compare, and it offered to the Argolin their one hope of salvation.

Imbued with naturally long life spans the remaining Argolin combined their resources and set about constructing a monument to their achievements; a gleaming city of graceful spires and opulent halls fashioned from the Argolin skills in crystal technology. The outer walls were built with transparent panels, permitting unrestricted views of the constantly changing iridescent vistas outside.

Adamant they would never again wage war the Argolin determined they would become envoys of peace through understanding. They called their city The Leisure Hive and advertised its existence to all space-travelling civilisations. The Hive would fulfil many functions. Economically it would provide income and trade for the Argolin survivors. Educationally it would teach new skills and sciences to its paying guests. It would be a haven for rest and recreation, preaching tolerance between all species, with an all-too-visible warning beyond the viewing galleries of the perils of conflict. The Hive was to be a symbol to re-birth, but as the years unfolded the Argolin realised they had built instead a magnificent mausoleum for themselves. For the rays of the nuclear tempest had played one last trick on these survivors. They had all become sterile..

Despite their long life spans the Argolin leaders reconciled themselves to just one more moment of glory to come; that day, no matter how far away, when the outer doors to the Hive would be opened and the governing board would lead the Argolin people out onto the sand to meet their final destiny.

"CHILD OF the generator", **PANGOL** is the only "new" Argolin to have been born to the sterile race since their devastating war against the Foamasi. A product of tachyonics and genetic engineering, he embodies all the traits that characterized the race: arrogance, pride, and a worship of the arts of war.

Pangol is almost a reincarnation of the Argolin's greatest hero, Theron: rather than the first of the new race of Argolin destined to lead his people to a new, peaceful life, he is a throwback to their bloody past. When Mena, his "mother", supposedly dies, he sheds no tears, but immediately assumes the mantle of leadership, proclaiming "the dawn of a new Argolis."

To Pangol, there is no greater honour than to die in battle. When his tachyonic army of duplicates evaporates, Pangol is not deterred. His dreams of conquest even stretch to the destruction of the Foamasi shuttle, tantamount to an act of war.

After his second visit to the generator, Pangol reverts to infancy. Will Mena and Hardin be able to bring him up differently the next time, or will the Doctor have to return to the Leisure Hive in 2315?

AFTER THE death of her consort Morix, **MENA** takes over as ruler of Argolis. But the title no longer signifies king of a warrior world, and Mena becomes the chairwoman of a pleasure planet.

Unlike their belligerent "son", Mena and Morix appear to have learnt from their barbaric past: "we are a peaceful people", she claims. Unlike (the real) Brock, who sees the Hive purely as a cash cow, Mena believes the Hive's purpose is to promote understanding between species. She sees only two destinies for the Argolin: salvation through Hardin's time experiments, and if that isn't possible, she is determined to lead her people onto the poisoned sands of Argolis to die with dignity.

Her obsession with Hardin is two-fold: clearly, they had some sort of relationship while she was on Earth - the novelization describes their "few mad days" - and this closeness is clear. She imposes a business relationship between them upon accepting the Chair, but she quickly betrays her emotions as she begins to die. But underpinning this is her desperation for the experiments to work: this blinds her to any suggestion that Hardin's results are faked. Pangol's dream of a new race of warriors is not Mena's; she would rather the Argolin die with the dignity she personifies.

JUST LIKE Kerensky, **HARDIN** is another Earth scientist dallying with the principles of time travel. But in drawing the attention of Stimson (who sees the financial possibilities of tachyonics), Hardin also becomes Mena's last hope.

Very soon, a strong attraction develops between the two. While Mena's desires are, to some extent, based on her fervent wish for Argolin rebirth, Hardin's scientific drive is fuelled by a fear of losing Mena. He is clearly a gifted scientist: his problem is that Stimson has pushed him too far, too fast. Romana's ability to get even a partial result from his equipment is proof that he is on the right lines. Unlike many of the scientists we have seen in the programme, Hardin is not ashamed to admit his shortcomings, and is more than willing to ask the Doctor and Romana for help.

But that isn't to say that he doesn't have any scientific pride: indeed, he is obviously guilty about falsifying the evidence needed to sell the concept to Argolis... not that it needed much selling. When Hardin realizes that Mena's death is near, he is prepared to run the gauntlet of guards and even face Pangol himself, in order to get Mena to the Generator.

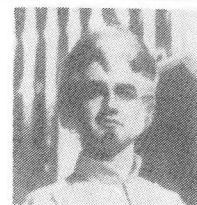
As Mena is rejuvenated, with no little thanks to Hardin, we wonder whether the scientist will become the new consort of Argolis.

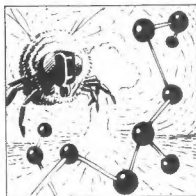
WE ONLY ever see the real, human **BROCK** via hologram at the beginning of the story. That Brock won't touch the Leisure Hive with a barge-pole, recognizing a financial disaster.

But the Brock that arrived in the Hive, along with his mute associate Klout, seems very interested in acquiring the property. A humourless, vicious man, Brock wants nothing more than the Doctor out of the way, and is quite prepared to frame him for murder to achieve this, using Argolin law to achieve his ends. For a human, his knowledge of the Foamasi is extensive - especially when you consider that the Argolin (who regard the Foamasi as their blood-enemies) have never even seen one.

But "Brock" is a Foamasi, the leader of a faction who want Argolis as their new base of operations. And what irony: the twenty minute war that rendered Argolis' surface uninhabitable to the Argolin has made it a perfect habitat for the Foamasi. Brock worships money: when Pangol states that he has something "better than money", Brock replies "what a novel concept."

Brock is desperate that every attempt be made to save Mena's life - he realizes that Pangol will never submit to a Foamasi bid - but his condemnation of the Doctor almost makes her survival impossible. Even at the end, Brock screws up: his hijack of the Foamasi shuttle leads to his death, as yet another dawn blooms over Argolis.





ORIGINS: The nature of John Nathan-Turner's appointment as the producer of **Doctor Who**, while unusual for its day, was indicative some of the internal changes happening at the BBC as it moved towards the 1980s.

The production unit manager job title had been created in the mid-seventies as largely an administrative post. However because of the hefty responsibilities that went with it, the job was regarded as a significant career position where success would lead either to a producer's or a director's appointment.

Both John Nathan-Turner and George Gallacio had proved supremely good as PUMs, the latter winning his upgrade to producer the previous year, moving to Scotland to make the one and only season of **The Omega Factor**.

When in September 1979 Graham Williams announced to his boss, Graeme McDonald, that he wanted to step down from **Doctor Who**, his recommendation was for John Nathan-Turner to succeed him - arguing that Nathan-Turner had effectively been the show's uncredited associate producer for the last two seasons. McDonald approved John Nathan-Turner's promotion to producer status in November 1979, but it was not immediately apparent he would be asked to do **Doctor Who**.

Traditionally producer appointments had been almost exclusively reserved for graduates, preferably those with arts backgrounds. But with the cost cutting move towards introducing total producer accountability into programming, favouritism was widening to include candidates with good financial track records as well.

George Gallacio was Graeme McDonald's first choice to succeed Graham Williams, on the grounds that not only did Gallacio have an accounts background, he had also produced for a year, and on a series with a vague sf basis. After some discussions Gallacio declined the position (see **IN·VISION** issue 23), and so in December the post was offered to John Nathan-Turner, who effectively took over the Monday after Graham Williams' "farewell" party on December 14th.

The prime point in Nathan-Turner's favour was his skill at reducing costs and saving money. But it proved a mixed blessing. So able were his skills judged that he was told he could not have a budget increase this year, therefore in real terms, balanced against inflation, **Doctor Who** was being asked to take a drop in its budget. Nathan-Turner argued the case, pitching that he needed funds to meet crucial set-up costs if the BBC was to get a better looking **Doctor Who** for 1980.

Eventually a compromise was reached. **Doctor Who** would not get more money per episode, but it could have two more episodes in its season, and thus two additional sums of money which the producer could, if he wished, amortise throughout the whole season, or even use possibly to get **SHADA** remounted.

One area of concern Graeme McDonald addressed immediately was the effect of the impending merger between the Serials and Series departments, which effectively would leave drama producers with only one boss rather than two. Concerned at Nathan-Turner's relative inexperience and the effective halving of help he could receive from above, McDonald invited Classic Serials producer Barry Letts to accept

a post of executive producer on **Doctor Who**.

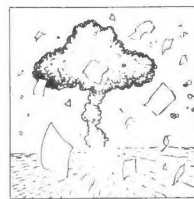
Although this position was not precisely defined, it was agreed that Letts' role would be mainly advisory - answering any technical or procedural queries and passing on any "tricks of the trade". The only day-to-day task Letts was specifically told to be involved with was the urgent task of selecting a new script editor for **Doctor Who** (see below).

SCRIPT EDITING: The need to appoint quickly a replacement for Douglas Adams was vital since John Nathan-Turner found there were hardly any new scripts "in the cupboard" at the **Doctor Who** office. David Fisher's four-part script "The Argolins" was the nearest to a set of completed rehearsal scripts. Also in four-part form, but needing a lot of up-dating, was Terrance Dicks' 1977 aborted Doctor/Leela adventure "The Witch Lords", retitled "The Wasting". There were several other freelance submitted storylines (including one from Bob Baker), but the only other material in virtual script form was Pennant Roberts Welsh-mythology based "Erinella".

Feeling he needed to get a production schedule going as quickly as possible, Nathan-Turner selected the three stories and put them into an order based on their completeness: "The Argolins" first, "The Wasting", then "Erinella" last, and began working on Fisher's script himself, sometimes at home, in between searching for his new script editor.

Christopher Bidmead's name came up as a result of Nathan-Turner canvassing several other production offices within Union and Threshold Houses to see if they had any names they could suggest as possibilities for the job. One of those canvassed was the **Shoestring** office, occupied by Robert Banks Stewart.

Stewart had been script editor of an early seventies series **Harriet's Back in Town** for Thames Television, where one of his writers had been an actor-turned-author named Christopher Bidmead. They had kept in touch on and off since then but it was purely by coincidence that Nathan-Turner approached Stewart for names just as a letter arrived from Bidmead congratulating Stewart on **Shoestring** and inquiring



New producer John Nathan-Turner (arms crossed) watches as location filming takes place in Brighton

if there were any writing assignments going.

Hence it was in the week before Christmas that Bidmead suddenly found himself sat in an office before Barry Letts and John Nathan-Turner being asked if he would like to become **Doctor Who's** new script editor.

What impressed Barry Letts most was Bidmead's initial refusing of the post because he felt the series had become too silly of late. A published journalist with a background in science, astronomy and technology, Bidmead argued that **Doctor Who** had abandoned using real science as points around which to build stories, and had strayed more into the realms of fantasy and magic - which just were not his interests.

To his surprise Bidmead was subsequently offered the job. John Nathan-Turner wanted someone who would take the comedy and silliness out of the show, and Barry Letts wanted someone who would re-introduce genuine science to the plots. Their favoured choice had been former **Space: 1999** script editor Johnny Byrne, but he refused the post, agreeing instead to submit a storyline for consideration.

Bidmead therefore took up residence in his new office during the first week of January 1980, and arranged for the production office to receive regular copies of *New Scientist*. But he was immediately horrified by just how much needed to be done in his new job in a very short space of time.

By this point Nathan-Turner had already formally commissioned David Fisher's story himself, although Fisher himself had pointed out he would not be available for any rewrites. Similarly Terrance Dicks and Pennant Roberts had been contacted for permission to continue with their storylines. **SHADA's** fate was still undecided, although hopes were still high in early January that it might get completed in time to open as the first story of the season. However, even if this became the case it would still not affect the need to have a story ready for recording at the beginning of April.

SCRIPT: As originally written, "The Argolins" bore the hall-marks of the Douglas Adams era. It was a semi-serious homage to the gangster movie genre, with reptiles in business suits terrorising the owners of galactic leisure park in a move to get a protection racket going there. The Doctor, Romana and K-9 arrive just as a group of disguised Foamasi (an anagram of Mafiosa) has infiltrated the site and commenced acts of sabotage against some of the park's attractions.

Nathan-Turner himself carried out some of the initial re-writing - cutting out most of the comedy, removing what little of K-9's involvement there had

been (neither Fisher nor Nathan-Turner were fans of the dog), amending the title to **THE LEISURE HIVE**, and adding the opening scene on Brighton beach.

Bidmead's later contributions were mostly to do with expanding and putting right all the references to tachyonics in the script. David Fisher had included the Tachyon Generator in his initial drafts, but under Bidmead the role of the machine and the explanations behind its functioning were greatly enhanced.

An early priority of Bidmead's was restructuring and rewriting Douglas Adams' *Script-Writer's Guide to Doctor Who* (see **IN·VISION** issue 45) to emphasise the move towards original science based scripts and away from what he saw as frivolous spoof stories where textual roots were often all too obvious.

DIRECTOR AND TEAM: One of the changes John Nathan-Turner brought in immediately was his principle of not hiring any directors who had previously worked on the show. Partly this was a conscious drive to inject new blood and new ideas into the series. Privately, however, Nathan-Turner admitted his decision was influenced by a sense of insecurity. Aware of his position as a new producer, he did not want his authority challenged by someone who knew more about making the series than he did.

His choice of director was a relative newcomer named Lovett Bickford, who had come into directing having started as an assistant floor manager with the BBC in 1966. His first **Doctor Who**s were **THE WAR MACHINES** and **THE MOONBASE**, although he was better known to John Nathan-Turner from their days together on the prestige drama series **The Pallisers**.

At heart Bickford was a frustrated film director, who liked to have total control over the lighting and camera angle of every shot. He also believed in making dramas as fast paced as possible. It was these talents that had attracted him to Barry Letts when he was casting around for someone to adapt **The His-**



With Tom Baker unavailable at the start of filming, Lalla Ward performs her scenes in front of a deckchair full of costume clothing (see *Location* filming)



story of **Mr. Polly** for the Sunday Classic Serial slot. Bickford's version of H.G.Wells' traditionally quite ponderous novel was judged a highly original interpretation, hence Letts' high recommendation of him to John Nathan-Turner.

Nathan-Turner had a big hand in casting for **THE LEISURE HIVE**, just as he would have in nearly all of his shows. One of his earliest successes was persuading John Leeson to make a comeback as the voice of K-9. Interviewed for issue 38 of **IN•VISION**, Leeson explained he had left *Doctor Who* to pursue other roles in television, feeling he had done as much as he could to expand K-9's personality. His change of mind was brought about when Nathan-Turner outlined his plan to axe the dog from the show, saying that he wanted the "definitive" K-9 voice to be there at the end.

Having agreed availability with Leeson, John Nathan-Turner allowed the story of K-9's impending demise to be "leaked" to the Press. As early as April fans were aware that "the dog days were definitely coming to an end" but it was not until the *Daily Mail* published a feature on the subject on June 7th that the **Doctor Who** office suddenly found itself facing a barrage of protest mail and the emergence of a fervently supported (by younger viewers and newspaper publishers) "Save K-9 Campaign".

Adrienne Corri was the first of John Nathan-Turner's star names for the series. A notable character actress in film, theatre and television, she had performed in all manner of roles from comedy to heavy tragedy. A fan of Hammer Films, she had appeared in several of their productions, including the pre-2001 space opera *Moon Zero Two*, although she became probably best remembered to genre moviegoers for her notorious rape scene in the UK banned film *A Clockwork Orange*. A profile of Adrienne Corri would form the bulk of the pre-season **Doctor Who** feature in *Radio Times*.

The other notable name booked for **THE LEISURE HIVE** was former **Sexton Blake** actor Lawrence Payne. Despite having more or less retired from acting by 1980, Payne was a close acquaintance of Nathan-Turner's own friend and fellow BBC employee Fiona Cumming, and agreed to do the part of Morix on their recommendation.

LOCATION FILMING: Reviewing his budget for the season early on, Nathan-Turner determined there was enough to afford a small amount of filming in story one. He opted to use it to shoot a short pre-story "Prologue" that would reintroduce viewers to the Doctor, Romana and K-9 as well as acquaint them with the notion of the Randomiser and the Doctor's long-term pursuit by the Black Guardian. Fan collector/archivist Ian Levine had made the producer's acquaintance by then, and it was he who prompted the suggestion of reintroducing and ultimately resolving the question of the Black Guardian.

A day and a half was allocated for filming with costs minimised by only needing Tom Baker, Lalla Ward and John Leeson on location, plus a minimum of scenery. Aside from a host of hired bathing tents, the only props needed were the TARDIS and K-9.

Both of these reflected the producer's desire to uprate the image of the show. Although Andy Lazell was nominally the effects designer on **THE LEISURE HIVE**, the work on improving K-9 had been



Lalla Ward made suggestions about the sort of costume she would like to wear

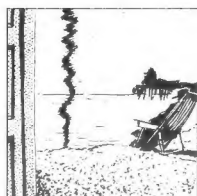
conducted by Mat Irvine and Charlie Lunn in the intervening months between **SHADA** and the new story, financed by some of the eighteenth season's overall budget. The main improvement was K-9's traction system. Instead of wheels, the prop was fitted with a pair of caterpillar treads and a higher differential motor which was quieter and caused less interference, and the larger gearing meant the robot could now move faster with a quicker acceleration.

The police box was also new for **THE LEISURE HIVE**. Instead of wood, the new version was a series of fibre-glass panels, which were lighter to transport and quicker to hook together. Scenic design built the new box (the first new TARDIS prop since **THE MASQUE OF MANDRAGORA**), partly correcting the shape of the roof by adding in two of the three roof "stacks", missing from the TV police box since the mid-sixties.

As base camp for the filming the crew took over an entire suite at Brighton's Grand Hotel (later more infamous as the site of the IRA bombing of the Conservative Party Annual Conference), assembling there on the evening of Wednesday 19th March so that shooting could begin early on Thursday morning. As a welcoming gesture, John Nathan-Turner threw a party for the cast and crew at the hotel that evening.

Set-up began soon after first light, closing off part of the Kings Way promenade between the Palace and West Piers, while the scenic crew erected scores of coloured bathing tents. All the tents had to be weighted down as a cold, fierce wind blew all day. One problem immediately apparent to K-9's operator, Nigel Brackley, was the Brighton beach shingle. The new high differential motor caused the treads to skid whenever they were in contact with finer shingle near the water's edge. To do the key sequence of K-9 plunging towards the sea they would have to revert to the old technique of pulling the dog along on a wire.

Continued on page 8





ITV strikes back

IT HAD taken 17 years, but at last ITV found it had a weapon with which to fight **Doctor Who**. Actually it had two weapons. The first, and probably the most significant, was their decision to network all Saturday evening programmes from around six o'clock onwards.

Not since 1963 had **Doctor Who** faced a network challenge on Saturday evenings. Worthy genre contenders, such as **Thunderbirds**, **UFO**, **Space: 1999** and **The Man from Atlantis** had all floundered because the independent television companies would not agree a common time slot for them. Gerry Anderson's internationally successful **UFO** series, for example, merited an 8 pm midweek slot on Central Television in September 1970, but took more than a year to reach screens in the LWT area, and even then was relegated to the Saturday morning schedules.

Determined to fight the BBC decade of dominance over Saturday evenings, the ITV companies finally agreed to experiment with a network approach for the autumn 1980 season. The impetus was their victory over the corporation for rights to air football on Saturday evenings. In a straight fight they had outbid the BBC for the first time; replacing the traditional BBC 1 **Match of the Day** with ITV Sport's **The Big Match**. With that in place it was only a question of working backwards and matching BBC 1 programming shot for shot.

A view down the ITV schedule for Saturday 30th August reveals a line-up curiously similar to the BBC's own previously unbeatable formula; a science-fiction series, a family game show, a drama, news, a film series and then soccer. All that effectively was missing was the chat show **Parkinson**.

The science-fiction show picked to oppose **Doctor Who** was a US import, **Buck Rogers in the 25th Century**. Produced by Glen Larson, **Buck Rogers** hailed from the same high-tech stable as his other sf enterprise **Battlestar Galactica**, which was also in the ITV autumn 1980 schedules, although not in a network slot. However, while **Battlestar Galactica** tried to take itself seriously (too seriously in its critics' eyes...), **Buck Rogers** did not. In the words of its producer the show "...is a look at our world five centuries from now, laced with a lot of fun, mischief and colour".

Premiering the same evening as **Doctor Who**, **Buck Rogers** offered two things its BBC competitor could not: expensive special effects and bimbos - lots of bimbos, frequently attired in the barest minimum of clothing needed to get by the American censors. The opening movie-length episode, **PLANET OF THE SLAVE GIRLS**, eminently lived up to all the expectations of its title. Against this barrage of micro mini-skirts, hair-spray and lip gloss, **Doctor Who** could only offer Lalla Ward, who had already laid down the law about being typecast as window dressing to pull in the dads.

Buck Rogers bit sharply into **Doctor Who**'s ratings. 8.75 million had been the average audience for **THE HORNS OF NIMON**. Part 1 of **THE LEISURE HIVE** saw almost a third of this figure vanish as a mass switch-over to ITV left the episode with just 5.9 million viewers and at 77th position in the national chart. Worse was to come. The following week **Doctor Who** dropped out of the Top 100 for the first time since **THE SMUGGLERS** was aired in 1966. With just five million people tuning in it could only manage 103rd position, dropping again to number 111 for episode three although retaining its five million audience. The final episode continued the tumble - down to only 4.5 million viewers even though it hung on to position 111.

The overall average rating was therefore 5.1 million. Of those who did prefer Tom Baker to Gil Gerard, or K-9 to Twiki, reaction to the new season was mainly favourable. **Doctor Who** hung on to its mid-sixties audi-

ence appreciation percentage and letters to *Radio Times* by and large voiced approval of the changes John Nathan-Turner had wrought. One commentator, writing in the 27th September issue, even went so far as to suggest the show was now up to the standard of **Blake's Seven**!

Radio Times gave **Doctor Who** a lot of publicity during **THE LEISURE HIVE**. The August 30th issue had a two-page (one in colour) profile of guest actress Adrienne Corri, plus a quarter page photograph of the Doctor and Romana above the programme listing. A fortnight later two smaller articles appeared in its new "Back Page" feature, one highlighting the special make-up applied to age the Doctor hundreds of years, the other publicising the waxwork of Tom Baker's Doctor newly unveiled at Madame Tussauds in London.

Perhaps the most unusual piece of attendant promotion for the series was the advertisement by BBC Picture Publicity which appeared in the August 30th *Radio Times*. For just £3.99 (including post and packing) readers could mail order purchase a set of five 6" x 8" official photographs from the series, complete with a folder and a sheet of background notes. The offer was so massively subscribed that BBC Picture Publicity found itself having to take on temporary staff just to clear the backlog of orders within the statutory 28 day period. It was the first and only time the BBC tried this experiment (they cancelled a proposed **Blake's 7** equivalent after this).

One of John Nathan-Turner's prime objectives was raising **Doctor Who**'s profile with the non-BBC controlled media, especially during times the show was off the air. As early as February 1980, before filming on the new season had even started, he arranged a press call for Elisabeth Sladen and Ian Marter, announcing their trip out to the USA to attend a 3,000 strong convention in Los Angeles. A follow-up feature in the *Daily Mail* on April 12th touched the tip of an iceberg by commenting on the phenomenal rise of **Doctor Who**'s popularity in America. Tom Baker and Graham Williams had started the ball rolling; attending a similar sized convention on the west coast the weekend after **SHADA**'s third recording block was scrapped.

They were remarkable times, the irony being that while **Doctor Who** was losing audiences at home to an American import, exactly the reverse was happening in the USA.

In a short space of time **Doctor Who** had become one of the prime shows on the US PBS channels, attracting millions upon millions of new viewers, and a vast surge of interest in the series that would make the years 1980 to 1984 a boom period for **Doctor Who** overseas.

I-V

ITV (LWT region)				SATURDAY 30th AUGUST 1980										
S	P	N	MIND	CROW-	BUCK ROGERS IN THE			SALE			N	TALES		
O	E	YOUR	THET		25th CENTURY			OF THE		FROM HERE	E	OF THE		
R	W	LANG-	COLL-		Planet of the Slave			CEN-		TO ETERNITY	W	UNEX-		
T	S	UAGE	ECTION		Girls (new)			TURY		(drama)	S	PECTD		THE BIG MATCH
5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00														
BBC 1														
S	P	THE DUKES	N	DR.	LARRY				N					
O		OF	E	WHO	GRAYSON'S	JULIET			E	film				
R		HAZZARD	W	Hive	GENERATION	BRAVO			W	CHEYENNE	AUTUMN			
T		(new)	S	ep.1	GAME (new)	(new)			S					
5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00														
BBC 2														
cricket from Lord's														
ENGLAND v AUSTRALIA					NINE LIVES		Opera		BORIS GODUNOV					
					Claude Monet									

Continued from page 6

For the actual explosion the "dummy" K-9 was substituted, a hinged flap having been cut into the head, within which was placed the electrically detonated pyrotechnic charge.

By mid-day Lovett Bickford's team were ready to start filming. However, there was no sign of Tom Baker. Unwilling to hold up proceedings, there was no choice but to shuffle the order of filming and do as much as they could that did not involve the Doctor. To cover up the actor's absence, an empty coat, hat and scarf were pinned to a deck-chair to give the illusion of someone there sleeping.

Eventually the actor was located, but he was clearly too cold and too ill to contribute a performance. The remainder of the day was spent shooting just the scenes with Romana and K-9, including the pyrotechnic shot of the robot exploding. To save the need for a redubbing session all the artists spoke their lines directly into concealed microphones on their garments. The script specified the scene being set during a grey off-season day, but true to form the weather contrived otherwise and gave the unit a clear, bright sunny day. Film cameraman Keith Burton compensated with filters, toning down the glare, especially for the long tracking shot of the bathing huts that would open the story. Stock sound effects of a howling wind would be added later during dubbing to complete the illusion.

Friday was a contingency half-day, but it proved a life-saver. Tom Baker had recovered sufficiently by then to complete his scenes, albeit with severely reduced dialogue and shot only in close-up. The weather had deteriorated overnight so a huge arc-lamp was positioned to match the light on the Doctor's face with the level of the footage shot the previous day.

After a mid-morning photocall with the press, filming was wrapped and the unit prepared for the return to London. John Nathan-Turner, Tom Baker and Lalla Ward left early as the latter two had an

afternoon appointment at Madame Tussauds - having measurements taken for their waxworks which would grace the exhibition in the coming months.

Covering the two days of filming was writer/photographer Graham Rickard, who was preparing material for the tenth in a series of books for Wayland Publishers called *A Day With...* In this case it was *...with a TV Producer*, the choice being John Nathan-Turner. Throughout the next few weeks Rickard would accompany the producer during the production stages of *THE LEISURE HIVE*, compiling a photographic record for the 54-page hardback, due for release that autumn.

SET DESIGN: Newly-promoted from the position of assistant was set designer Tom Yardley-Jones, for whom *THE LEISURE HIVE* would be his first and only Doctor Who - although he would get another chance to show his mettle in the sf genre, doing episode four of the TV adaptation of *The Hitch Hiker's Guide to the Galaxy* later in 1980.

Although they had been granted two of the larger studios at TV Centre (TC1 and TC3), most of the sets for *THE LEISURE HIVE* were unusually small for a production that would use so many extras. During recording of the two blocks there were frequent complaints from actors and harassed floor managers alike that the sets were too cramped and very claustrophobic. There were several reasons why this was so.

Firstly the sets were very expensive as just about every element had to be constructed from scratch, although just how expensive only became apparent as the bills came in later. Secondly, several sets were very tall. Lovett Bickford planned to do a lot of low camera angles looking upwards, which meant extending the height, and the decoration, of the wall sections. Thirdly the sets were very enclosed, to give as far as possible a four-wall appearance. Again this was intentional on the director's instructions. He hoped to do a lot of moving camera shots to increase the pace of the drama and so wanted sets around which he could pan and track without pausing. He also wanted



Bright studio lighting revealed too much about the design of the Foamasi

to generate an air of claustrophobia inside the Hive, to give the audience an impression of a very enclosed society. Lastly, several sets, particularly the corridors were ceilinged, again to increase the sense of being closed in.

Set construction relied greatly on cut sheets of corrugated material. Mostly this was corrugated plastic or perspex, but where there was a need for rigidity, Yardley-Jones used sheets of aluminium panelling. Some of the sets had to back onto others (for example, the surface of Argolis visible beyond the windows of the Hive), while others required special lighting, such as swirling yellow and red filters suggesting Argolin sunlight.

Set decoration was expensive too. A number of vacuum-formed plastic statues of Theron were commissioned as ornaments, some sprayed with paint, others left clear. Every room was decorated in the ultra-modern style made popular by Le Corbusier, achieved by positioning half-columns, racks of hanging tubing and perspex accessories everywhere, all brightly coloured or silvered to suggest a highly advanced yet peaceful society. Except for specific night-time scenes, all the Hive sets were very brilliantly illuminated - an aspect which later gave rise to some complaints that it was over-exposing the Foamasi costumes and ruining their believability.

The triangular motifs, similar in design but common to both Foamasi and Argolin cultures, were created by Tom Yardley-Jones. As with those worn on the Argolin costumes, the triangular set decorations were made from cut sheets of laminated perspex.

In all over a dozen sets were required, of which two were planned in miniature and built by the visual effects department. These were the squash court set (seen only briefly) and the large table-top model of the Hive itself.

A "cheat" was performed to eliminate need for a model of the shuttle craft docking bay. Instead of a set, a tubular iris was fitted to one of the cameras to suggest a tunnel emerging to link with the prow of the shuttle craft. However the precise whereabouts of the docking bay in relation to the rest of the Hive model set was never made clear.

Brock's room was the same as the Doctor and Romana's room, as was the exterior corridor - though lit differently in each case.

COSTUME: Costume and make-up were the production departments closest to Nathan-Turner's heart. An admitted movie buff, he was a big fan of the Hollywood so-called glamour era of the thirties and forties, where major studios appeared to spare no cost in clothing and colouring their actresses and turning them into stars. Among his wishes for Doctor Who was to maintain a "star fund": a sum of money from the budget enabling him to afford at least one big name actor and actress for each of his shows.

Nathan-Turner was also keen to smarten up the series, expressing a view that the Doctor had become scruffy in his last few years, and costuming overall rather hit and miss. His target was a distinctive "Who look" that would best be achieved having one full-time costume designer on the series.

At the beginning of 1980, he asked specifically for June Hudson from the costume department, whose work he had admired from past **Blake's 7**s as well as **Doctor Who**. The department head would not accede



Adrienne Corri found that her ageing make-up seemed to last after it was removed!

to his request for her to work full-time, and allocated Amy Roberts to alternate with June Hudson on productions.

Elsewhere in this issue, June Hudson provides a detailed explanation of the costume designs on **THE LEISURE HIVE**, including her commission to create a new look for the Doctor.

MAKE-UP: Dorka Nieradzick had only just been promoted to full designer status by the make-up department, but she was specifically recommended to Nathan-Turner by her manager. It was a gamble that paid off, but it was not quite plain sailing as Nathan-Turner recalls:

"Some servicing departments are very good at saying, 'Oh, you must try so-and-so, they're so marvellous', and it's someone who's just been made up from being a talented assistant. You give them a break and they turn out to be wonderful. Then you ask for them again, and they say, 'Oh they're far too busy'. So you say, 'Hang on a minute, I invented this person'.

"Dorka Nieradzick was an example of this. **THE LEISURE HIVE** was her first job as a make-up designer, and she got an award for it: for the Argolin. The next year they tried to tell me she was working on major BBC2 classics. I said, 'All right, I won't have her for the first one, but I want her for one of the stories'. It is all quite light-hearted, but you have to remind them that if you take a gamble on somebody and it takes off, you really ought to be able to use them again."

The make-up team was given a heavy assignment on this story. Not only did they have to create the features of the Argolin, but Dorka Nieradzick herself would be responsible for designing and applying make-up showing the Doctor several hundreds of years older.

The focus of attention on the Argolin were their wigs. The script described them thus: "The Argolins are a tall, elegant, good-looking race with a kind of



Afro hair style. The hair is crystalline, culminating in ten or a dozen jewels, or pods, at the end. As they age, the jewels fall and their hair loses its sheen and hangs down. Morix has lost several jewels and he looks older than the others..."

Taking this as her reference and noting the design proposed by the costume department, Dorka Nieradzki imagined the Argolin as plant-like creatures. Their heads would appear as colourful flowers atop an elegant stem, and hence the shape and colouring of the wigs swelled out from their attachment to the artists' faces and swept up and back like unopened flower petals. From her design, visual effects moulded and cast the pod apex to each wig, including one which could be shot in close-up, showing a jewel tumbling off.

Gold colouring was applied to each artist's face and arms to match the wigs. Pangol's make-up and wig-colouring were deliberately more metallic looking to hint at the later revelation that he is, in fact, "The Child of the Generator".

Because of the tight construction of the wigs, it was impossible (and too costly) to have them disentangle and hang down as an Argolin aged. The make-up team compensated for this by tinting Mena's wig with duller, matt colourings as she grows older.

Skin make-up was easier to change, although it required Adrienne Corri to make several trips back to her dressing room whenever this had to be done. Essentially her skin was painted with a thin latex solution which shrank and crinkled as it dried, giving the actress' flesh a lined and drawn look. This was enhanced by applying thin layers of a cotton-wool-like substance called "old-age stipple", blending that with colourings to accentuate facial lines, adding more latex solution and then pulling and distorting certain sections of the face - notably around the jowls, mouth and eyes.

It was a lengthy, expensive and time-consuming process, and could not be resourced at the same level for Lawrence Payne as for Adrienne Corri. Hence Payne was made up to look old from the start, and his death mask achieved by a reverse video effect to give the impression of a skull over his features.

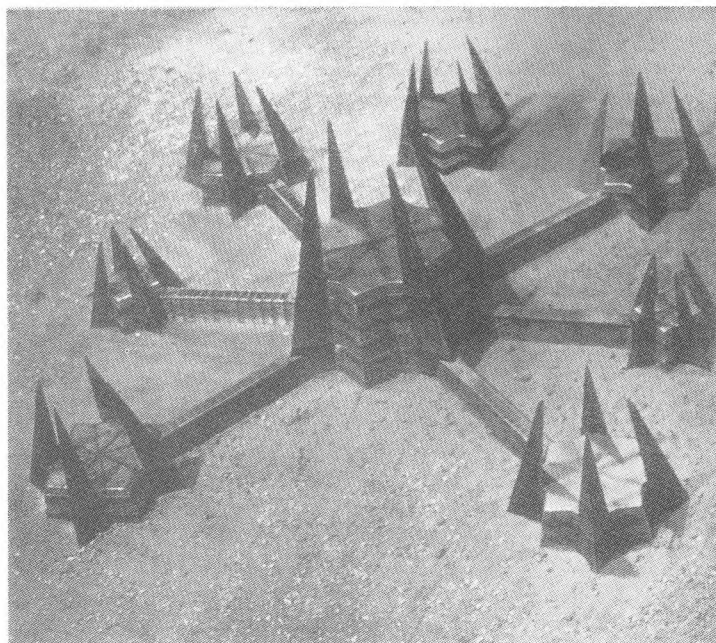
In Tom Baker's case the ageing techniques used for Mena were supplemented by the need to soap down and hide the actor's thick dark curly hair underneath a bald wig before building up layers of wispy, white facial hair, a beard and a white hair-piece.

Lesser degrees of ageing make-up were also required by Julia Gaye and Eileen Brady playing, respectively, the younger and older versions of the woman seen on Hardin's video recording.

VISUAL EFFECTS: Like some of his production team colleagues, Andy Lazell also came from Blake's 7, and was engaged to design all the visual effects. Although most of Lazell's work would be to do with building miniatures he was told there would be no provision for shooting them on film. Everything would have to be done in the recording studio.

Unusually for a Doctor Who, however, there was little in the way of conventional visual effects requirements on THE LEISURE HIVE, other than the standard need for studio pyrotechnics (the exploding egg-timer), guns and communicators.

The Hive model was built at Western Avenue although the sandstorm, seen in part two, was added



at recording time by overlaying some library stock-footage, electronically recoloured to make it look more orange.

Although never seen except head-on, a complete two-foot model of the shuttle craft was constructed and mounted on a pylon for shooting against a black backcloth. Instead of the conventional explosive charge method, an electronically added flaring effect was added for its demise in part four.

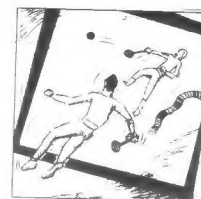
Originally Lovett Bickford had hoped effects would handle the Foamasi. Ideally he wanted something like H.R.Giger's *Alien* - visible bones beneath translucent, iridescent flesh, which could only realistically have been done with large puppets. However once it was clear the monsters would be actors in suits, the rule "if it's worn it's costume" was applied and the task of creating the three required Foamasi reptiles, plus the "cocooned prisoner" version, went to June Hudson.

One unusual visual effect was the cocoon which kept the atmosphere from entering the Hive when the Foamasi government agents break in. More standard effects props were the restraining collars worn by the Doctor and Romana.

ELECTRONIC EFFECTS: John Nathan-Turner was very keen that *Doctor Who* should retain its reputation for being at the forefront of technological developments in television. Although basic image processing systems had been around for a year or two, THE LEISURE HIVE was the first *Doctor Who* to use the new Quantel 5000 machine which boasted many new features its predecessor (the 3000) did not. Image flipping, multiple frame stores, and complex electronic wiping were all within its capabilities, although its most impressive feature was the ability to zoom in and out of a moving picture with no loss of resolution.

Robin Lobb was a newcomer to the electronic effects department, previously only manned by the trio of Chapman, Jervis and Mitchell. But he was thoroughly familiar with the Quantel 5000 and proved it by being able to create effects faster and more

The eponymous Leisure Hive on Argolis - stock footage of a storm was overlaid to create the effect of a raging atmosphere around the Hive



Continued on page 15

How to cut your coat according to your cloth

I REMEMBER David Maloney saying to me on the set of *Blake's 7* one day, "You know June, the secret of doing science fiction on television is costumes and visual effects. That's where you want to spend the money". Obviously you need to start with a good script, but after that what distinguishes straightforward drama from science fiction is that people watch the latter mainly for the effects and the costumes.

I was very sad to leave *Blake's 7* because I liked working with David and had so many wonderful memories from working on the show, but it was a managerial decision. I've always loved

science fiction so at least I had the consolation of knowing I was going onto the one other show that would offer as much, if not more, in the way of a challenge to my creativity.

John Nathan-Turner had been *Doctor Who*'s unofficial associate producer for several years. The reason he asked for me to work almost full-time on the series was because he knew firstly how much I loved the show and secondly, which was probably more important to him, that I would always bring the show in on budget and give him absolute value for money.

I know it sounds a little egotistical but I don't believe

Doctor Who is a show that should be handled by trainees. It's a field where inexperience is expensive! There are a lot of tricks, that only experience can teach you, that will give results that appear glossy and expensive, and look as though you've spent a fortune - where in fact all you've done is be very careful in the choice, cutting and putting together of the materials. It's so easy and so tempting to go over-the-top with science fiction. It's much harder to make something futuristic that looks believable

My first task, even before I started

New producer JOHN NATHAN-TURNER requested one full-time costume designer on the series, although the head of the BBC costume department insisted instead on splitting the role between two designers.

In this issue's exclusive *IN-VISION* interview, JUNE HUDSON



recalls her reactions to her appointment and her approach to story one, THE LEISURE HIVE.



thinking about *THE LEISURE HIVE*, was John's very early decision to alter Tom Baker's costume. He felt it was time for an image change and time to bring in a new era. That said, I felt it would not have been the same programme if I had succumbed to the temptation for an ego trip and abandoned James Acheson's original image of Tom's Doctor. Whatever I did I knew I had to keep the integrity of Tom's character the same as it had always been. Women are quite happy to change their image, and often do so quite frequently throughout their lives. But a man, even a Time Lord, is much more conservative and is happiest in the image he has built for himself over many years. It would have been totally illogical if the Doctor had just suddenly stepped out of the TARDIS wearing a new style of clothing for no reason.

Having decided I wanted to keep the same silhouette, my next step was to choose a colour scheme. One of my preferences for working is first of all to eliminate the colours I don't want to

use. Grey and brown were Tom's old colours, so I didn't want to use them. Anything in blue or yellow would have been very distracting. Blacks and whites I tended to keep as colours useful for aliens, and green just was not Tom's colour. So gradually I came down to considering shades of red. Tom could wear red, but too vivid a red would not have suited him. I settled on burgundy because it is a very dignified colour. There's a regal suggestion to it as well as the sophistication you associate with something like a gentleman's smoking jacket.

The shirt was partly John's influence. He had been talking a lot to BBC Enterprises, suggesting there might be commercial possibilities to licensing a distinctive *Doctor Who* shirt - which is why I was asked to include the question marks. John proposed making the shirt rather ornate, but as I knew Tom hated "fiddle" I knew it would not be practical asking him to wear something that



was complicated to put on. So all I did with the shirt was design a double lapel that could, if necessary, be buttoned over. I think we considered a cravat but Tom preferred an open neck.

Over the shirt I designed a waist-coat in "panne" velvet, and over that a matching Norfolk suit and knee britches. I arranged to have knitted a specially patterned pair of golfing socks, meant to be worn with a pair of lobbed brogues. Tom wore these for his first two stories before deciding he felt much more comfortable in his old

buccaneer boots. It's important an actor, especially a lead actor, is comfortable in his costume, and looking back on it now I can see why the boots suited his image more. There was a tendency for him to look rather top heavy in long shots if all you could see were the socks and shoes beneath his great top coat.

The coat itself I based on a period Russian cavalry coat circa 1914. I had been lucky enough to find just the right shade of a heavy burgundy face cloth material in a small basement premises near Oxford Street. It



was exclusive to this particular importer and although it looked fabulously expensive it was actually only about £6 per yard. Where I did spend money was getting Ron Davies of Morris Angels to do the actual cutting of the coat, which was crucial if I was to get that period look.

The hat was a velour trilby from Bond Street, dyed to match the coat, and the scarf was an 18 feet knitted patchwork of shaded reds, made from an acrylic material called chenille which looks very bulky, but which is actually very light and easy to wear.

Lalla's costume was a lot easier to make, but we had a lot of discussions together about the design. We picked up from the script the idea of Edwardian Brighton, so we knew we wanted something like a period bathing suit. I tried lots of designs but they all looked too frilly or too baggy. Lalla said she favoured something that looked as though a child would wear it, which was where I hit on the idea of doing an outfit like a little boy's Edwardian sailor suit.

I gave her a striped cotton



jersey with matching leggings plus a little red silk tie to offset it. Over that she wore a wool cloth top and a pair of matching red shoes. The hat was specially made for her, although on the day we filmed there was such a cold wind blowing that it kept blowing away. So I added a band so she could wear it around her shoulders.

The Argonin were a challenge because we had to have so many of them. They all had to look very expensively dressed because this was their culture - they were meant to be a dying

people living out their days in total opulence. So whatever I did had to look expensive to the cameras and yet cheap enough to make in large numbers.

Again, the psychology over the choice of colour was vital. I picked a bright yellow because it suggests wealth, sun-light and no poverty. Black says dirt and grime and a need to wash clothing, but yellow is an opulent colour. Here is a race who if their clothes ever got dirty would just replace the clothes. Finding the right fabric was another key consideration because you al-



ways need to worry about what studio lighting will do to any material, which is why I ruled out using a gold fabric. Lurex was a possibility but I felt the end result would have looked too showbiz - more suited to a light entertainment production than a **Doctor Who**.

In the end I found the fabric I wanted in Berwick Street Market for about 85 pence a yard, which was a marvellous price. It was a spectrum yellow polyester jersey which I knew would do for the twenty costumes I had to provide. What made them

look more expensive than they were was the cutting and stitching, and the trimming which was all edged in a bullion braid silk. I found a place in Shepherds Bush which could supply sheets of laminated perspex, one eighth of an inch thick. We used this to cut out small coloured triangles which the Argonin wore around their necks, underneath the separate weighted satin collars I had made for them.

Underneath the robe each Argonin wore a stretch yellow body suit and a pair of soft

plastic slippers, which had to be painted to match the body suit. I tried adding a pair of yellow gloves as well but they didn't work. Somehow they just looked thick and wrinkled, spoiling the line of the costume.

Adrienne Corri's character, Mena, was the queen bee of the hive so her outfit had to look even more rich than the others. For her robe I found a netting of antique silver lace and had that placed over gold satin. This was then taken to a place in the East End where it was chevron quilted with quarter-inch foam and a nylon lining. Finally I used the silver lace again, stretching it over a spring wire frame to make the collar.

By far the most difficult costumes to do were the Foamasi. The phrase that kept coming up in the early planning meetings was "lizards in NatWest business suits". Lovett Bickford was a fountain of limitless ideas, and

he was in love with the notion of seeing these lizard creatures bursting forth from their human guises. Essentially he wanted something like the Americans later did with V, only far more visually graphic.

The basic problem is that the human frame is vastly different from the basic skeleton of a lizard. I tried a number of sketches but you kept coming up against trying to imagine the squat, bulky form of a lizard squeezing itself into a human body. If anything it was less of a problem at the beginning, because the early scripts had a lot of humour in them. The lizards were going to be parodies of Mafia gangsters in Italian suits. But John was determined he wanted to take the comedy element out of **Doctor Who** and do it as straight science fiction. Ultimately, but with great reluctance, we had to abandon showing the lizards

emerging from their suits - doing the whole thing as a series of lightning cutaways instead. In a way that was better for me as I could just design a pair of straight-forward polyester business suits and not have to worry about making them split apart.

My one big disap-

pointment was the studio lighting did not do justice to the fabric Roger Oldhamstead and I used to make the Foamasi. I wanted to achieve the same rippling movement you observe on the skin of any lizard when it moves. I found from Germany some green, highly iridescent material I knew would catch the light very well. Roger fitted this onto the padded frames he had made and then pulled some black stretch netting over the top. The theory was that the netting would hold the shape of the lizard while the lighting would reflect off the iridescent material underneath, making it appear to ripple as the creature moved. Unfortunately the lighting was always so bright that the effect was largely lost.

The Foamasi heads were brilliant pieces of construction by Roger. Instead of being worn by the actors inside, the heads were fixed to the collars of the costumes so they could not move. What the actor did wear around his head was a band connected to the eye mechanisms. So as he turned his head or nodded, the eyes would correspondingly twitch side to side or up and down. Lovett adored this and insisted on doing lots of tight close-ups on the eyes. I was horrified by this prospect. With the lighting so bright I was con-



cerned that people might notice too much of the costumes' detail.

There was a lot of hard work put into **THE LEISURE HIVE**. I think we were all rather sad that we didn't do better against **Buck Rogers** than we did because we knew we had the infinitely superior programme. **Doctor Who** is a deeply serious, if highly magical, series which can take ideas and do them far richer and more imaginatively than anyone else.

There was a strong feeling among everyone who worked on **Doctor Who** that if we gently depressed the accelerator we could ultimately overtake any opposition. And I think in the end we did.

I-V



Continued from page 10

elaborately than they had ever been done before.

The three Quantel sequences most remembered in THE LEISURE HIVE are the extended pull-back

The faked experiment, which the Doctor and Romana could not have seen

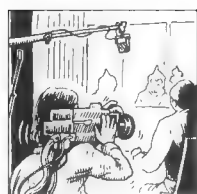


Quantel was used to startling effect for the first time on Doctor Who in this story



from the Brighton beach closing shot and the subsequent wipes through the title sequence star field to the Hive interior, the materialisation of the TARDIS in a zoom-out shot, and the mass clonings of Pangol inside the Generator in part four. The episode one lightning zoom-in to a close-up of the Doctor's agonised face, which would become something of a hallmark of Nathan-Turner's era, was also done using the Quantel.

Electronic effects were used to create the green circle that appears as the Foamasi break into the Hive.



STUDIO RECORDING: Studio work was originally planned as the normal split of a two-day then a three-day recording block. But when Bickford came to map out his camera scripts, it became rapidly apparent that five days would not be enough to accomplish what was going to be a very technically demanding show, featuring over two dozen complicated effects sequences. Reluctantly Nathan-Turner had to agree to booking an additional two hours of studio time in TC1 on Wednesday 2nd April.

No scenery was required for this extra studio, only black drapes, Tom Baker, David Haig, several extras, the Quantel 5000 and a four-camera set-up rigged for ChromaKey. Unlike Pennant Roberts on SHADA, Bickford preferred to do his complex effects shots first rather than

last, especially when they involved new technology.

Seven scenes were done this day, all of them pre-recordings of scenes that would be inlaid to the Tachyon Generator's "bubble screen" in future sessions. These included the dismembering of Visitor Loman and the Doctor, and Pangol's demonstration of the Generator's capabilities. Extras, wearing black body stockings and sections of Pangol's, Loman's or the Doctor's clothing (a sleeve, a robe, etcetera) were lined up so that a composite body was formed before, on cue, they were split apart as the cameras moved.

Day Two continued these "bubble" shots (the cloning of Pangol) before the cameras turned over to shooting scenes in the Great Hall, now that studio TC1 had its complement of scenery erected overnight. Still making use of their booking of the Quantel, the first shots to be done were the star field mix from Brighton to Argolis, and the arrival of the TARDIS.

The table top model of the Hive had been brought into the studio, the half dozen or so shots featuring it being slotted in whenever convenient breaks for costume or make-up changes occurred.

The remainder of Day Two was filled doing most of the "talking" scenes set either in the Board Room or in the Great Hall. All the crowd scenes were shot so that extras playing holidaymakers would only be needed for this one day. Both Tom Baker and Adrienne Corri played their younger selves, although the final scenes of the evening required Mena to have her "first stage" ageing make-up applied.

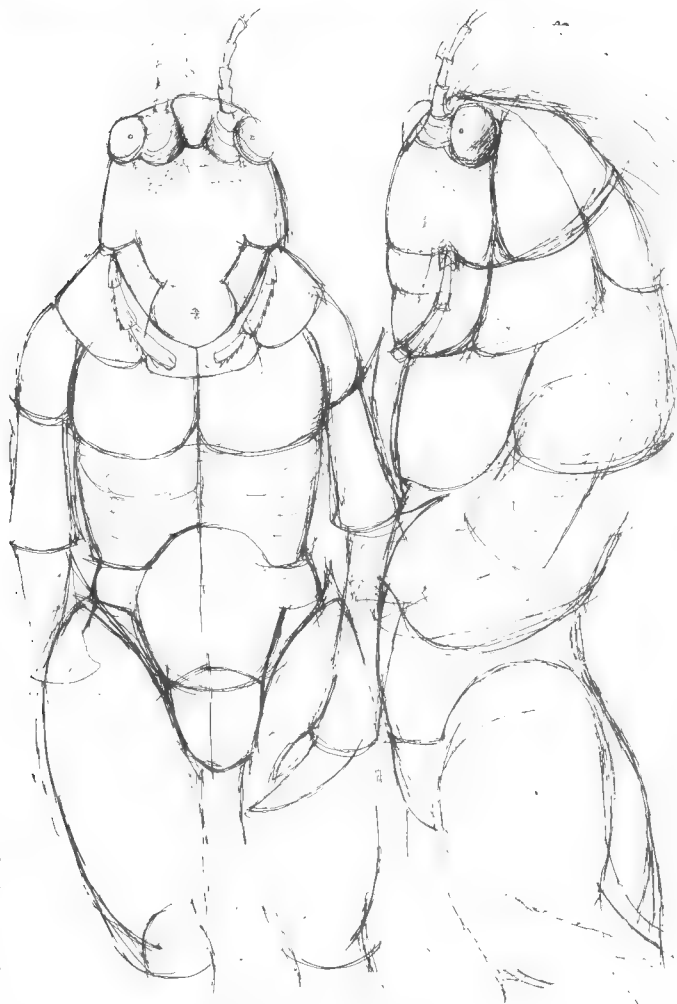
Day three started with Mena as her young self again, recording one of the closing scenes of her with baby Pangol. Playing baby Pangol was Alys Dyer, the daughter of the show's new production unit manager, Angie Smith. A very small Argolin wig was supplied for the scene.

While Adrienne Corri went off to be aged, the crew concentrated on completing the model work, commencing with the shuttle craft scenes and ending with the Doctor and Romana's escape via a zero gravity squash court. As well as using both ChromaKey and Quantel, the four actors involved were also physically flown on Kirby wire harnesses.

The evening sessions alternated between recording further scenes, with an aged Mena, in the Board

Hardin's laboratory on Argolis





One of June Hudson's black and white design sketches for the Foamasi

Room, Great Hall and laboratory (including the death of Morix) and shooting the five sequences of the old woman becoming young that would form Hardin's video hologram. April 4th saw the greatest number of cast in the studio, with eighteen extras alone playing the clones of Pangol. Their services would be needed again a fortnight later on April 19th.

Block two saw production moved over to the smaller confines of TC3. Lovett Bickford's preference for only using two cameras, or sometimes even just one hand-held camera, for many live action scenes had meant that a lot of shots scheduled for block one had not been completed and would have to be done in block two. And yet there was a lot rostered already. Again John Nathan-Turner was left with no option but to request an extra half day in the studio on Monday 21st April. The budget had been well and truly blown.

Studio configuration was much the same as it had been in TC1. All the main sets and corridors were there, the main differences being a slimming down of the Great Hall set and the addition of small chamber that could be quickly lit and redressed from Brock's cabin to the room where Romana and the old Doctor are confined. It was in this block that all the scenes requiring the Doctor's aged incarnation were shot.

Also in the studio for the first time were all three of the Foamasi costumes made by Roger Oldhamstead. Although unhappy with their overall appearance, Bickford did like the moving eye mechanisms and so he did most of the Foamasi shots in close-up. Only in one or two of the finished, edited sequences was it even made apparent that these reptiles have tails.

John Nathan-Turner too was unhappy with the "cuddly" appearance of the creatures, and imposed a specific ban on photographs of the Foamasi being issued or printed in advance of their transmission debut. He was far happier to publicise stills of the aged Doctor. These scenes were all recorded over the weekend after some catching up from block one was done first.

Visual effects provided all the props needed for the grand unmasking of Brock and Klout. Face casts of both David Collin and Ian Talbot had been taken by Andy Lazell's team, the result being then soft rubber masks. The eruption of their lizard selves from their business suits was done by positioning a partially inflated weather balloon inside one of the suits, and then inflating it further until the suit burst open.

These shots, like many of the sequences done in block two were all recorded using either just one or two cameras, often the hand-held one. For the approach of the Foamasi to the exterior wall of the Hive, for example, no less than twelve separate takes were required for one page of script action.

Studio recording was finally completed, not without some rush, at 6:30 pm on Monday 21st April.

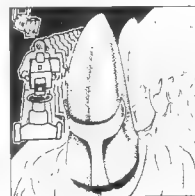
Although use of the Quantel for a lot of electronic effects had eliminated the need for lengthy post-production work, there was a vast amount of editing to do.

POST-PRODUCTION: Lovett Bickford was ruthless in his editing of *THE LEISURE HIVE*. In particular, even after all the footage had been compiled into narrative order, he pruned out anything which looked as though it might slow down the pace of the drama. A simple three-second shot of the Doctor walking towards and through an archway, for instance, was chopped down by two seconds to cut out the walking.

On the other hand, he did reuse an episode one shot of Vargos walking down a corridor to the Board Room (a shot from a low angle to reveal the corridor roof) in episode two.

By the time he had finished, Bickford had more of less achieved the first "pop video" Doctor Who, but as a result all the episodes under-ran their twenty-five minute allocation. The worst offender was part two which, even with titles, credits and a reprise, ran to just over twenty minutes: a brevity of episodes not seen since *THE MIND ROBBER* in 1968.

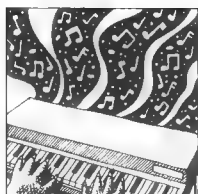
The new title and end credit sequences were added during post-production. As part of his "new broom" approach, John Nathan-Turner had commissioned the BBC graphics department to come up with a new typeface, a new logo and a totally new title sequence, commenting that Bernard Lodge's "slit-scan" time tunnel and the diamond design had been around since



1973 and he wanted something new for the Eighties.

Sid Sutton came up with all three new designs. The logo was a matching two fonts in a "bent neon-tube" design, although the same size ratio was kept between the words "Doctor" and "Who" to emphasise some continuity. The typeface for the credits was very similar to the logo, except the letters were not joined together. The convention adopted was for names to be in solid capitals, characters or job titles in outline lower case lettering.

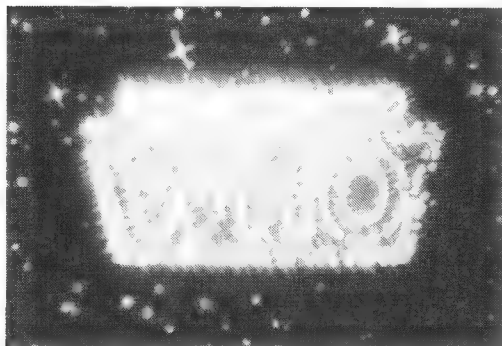
The new title sequence was all done using a 35mm rostrum camera. Sutton's concept was to "open out" from Bernard Lodge's enclosed tunnel effect into the wider panorama of space. As the camera zooms through a star field, cosmic debris coalesces to form the shape of the Doctor's head, which becomes a photographic image before dissolving to reveal the logo. Finally the logo divides into two images, one going over the camera's point of view, the other under, leaving just the star field so that story title, writer credit and episode number details can be added in.



Different titles and updated music marked the start of a new era for the programme

MUSIC: As early as January 1980 John Nathan-Turner had asked for costings from the Radiophonic Workshop for both title and incidental music. His aim was economy. Dudley Simpson plus just a five piece orchestra was an expensive overhead. Doctor Who already used the services of the Radiophonic Workshop for special sound effects and some incidental music, so why not come up with a deal to do everything?

The project was handed to Peter Howell as an experimental project. Unsure of the outcome Nathan-Turner asked for it to be done in secret so that word did



not reach Dudley Simpson. If the project proved infeasible then Simpson might still be needed. Howell's previous work on Doctor Who was on PLANET OF EVIL, and he had also redone the music on REVENGE OF THE CYBERMEN.

The eventual outcome was one package that comprised theme and incidental music, which did indeed work out cheaper and highly effective due to the new range of music synthesisers recently purchased by the Workshop. Howell was at first wary of tampering radically with so recognised a piece of music as the Doctor Who theme but was eventually persuaded on the grounds that he would be allowed the final say as to whether it was acceptable or not.

As events transpired, everyone was more than pleased with the new version, and a copy of it was quickly sent over to Sid Sutton so that he could work out his timings for the new title sequence.

Confident that the Radiophonic Workshop had

both the talent, the facilities and the cost effectiveness he wanted, John Nathan-Turner arranged one final meeting with Dudley Simpson to inform him that his services would not be required that year on Doctor Who.

In all Peter Howell contributed just over fifty minutes of incidental music for THE LEISURE HIVE, borrowing musical themes and influences from Ravel to Holst. That, allied with the titles, meant that more than two-thirds of the entire story was backed up with music - unprecedented for Doctor Who. Keeping to Bickford's drive for a fast, flowing narrative pace Howell composed segues for many of the tracks so that they would link easily together. Howell later observed that he thought the programme had *too much* music.

To coincide with the launch of the new season BBC Records (a division of BBC Enterprises) arranged for a picture sleeve single of the new theme to be available in the shops the week after episode one's broadcast. On the B-side was a re-mix of some of Howell's incidental music from THE LEISURE HIVE.

TRANSMISSION: Doctor Who more or less opened the autumn season of new shows on Saturday August 30th 1980, although small amounts of surgery had to be performed on the schedules due to the shortness of the episodes. 6:15 was the agreed start time but part two, due to its brevity, required five minutes of padding beforehand to cater for the 6:20 start. Part three was shunted back to 5:55 due to extra time allocated later in the evening for coverage of the **Last Night of the Proms**.

It was the only story of the season to bear the title "Dr. Who" in its *Radio Times* listing. For all subsequent billings John Nathan-Turner insisted on using the full "Doctor Who". Not wanting to give away too much plot detail, Nathan-Turner penned his weekly *Radio Times* blurb entries as a set of questions - for example, 'Will Pangol achieve his "Argolin Dawn"? Who is behind the sabotage? Will the Doctor avert total war?'

The ratings victory by **Buck Rogers** was a sad public epitaph to all the work carried out revamping the series. Despite a very favourable reception by the Doctor Who Appreciation Society, the show was criticised by BBC management for under-running, blowing its budget and performing so badly against ITV. To date the serial has never been repeated on BBC Television and, due to BBC regulations, Lovett Bickford was never allowed to direct again for the programme.

Nevertheless, the programme was sold to Australia in January 1981 and to Lionheart Distributors in the USA in 1982, albeit as an 87 minute TV-movie - unedited except for the titles and reprises.

SPECIAL SOUND: The Doctor and Romana could not possibly have seen the faked Earth experiment in order to make a judgement about interference patterns and the lack of continuity in the necklace. The door sound effect is clearly heard after the end of the playback and, unlike the novelisation, the scene is not replayed in a loop so that they have no subsequent opportunity to see it.



Continued on page 22

New scarf, old hat

TIM ROBINS on why **THE LEISURE HIVE** wasn't such really such a break from the past

THE LEISURE HIVE began with a crescendo of suitably futuristic music and a slick if uninspired title sequence. **Doctor Who** was back with a bang, although judging by Press and television coverage most might not have realised it. The undoubted gloss, the excellent production of the new title sequence set the tone for the episodes to come. **Doctor Who**, a series which a few short months ago seemed unprofessional, slipshod and on the verge of collapse was wrenched into the 1980's with a vengeance.

Stylistically and ironically, THE LEISURE HIVE reminded me of the story that launched **Doctor Who** into the 1970's: SPEARHEAD FROM SPACE. THE LEISURE HIVE had the same cold, clinical, almost documentary feel as much of the first Pertwee season. The story was also blessed with excellent actors who for once looked as if they believed in their roles, from Mena and Pangol (Adrienne Corri and David Haig) down to the least-seen extra. The superb production and the convincing acting executed THE LEISURE HIVE with undoubted style - which was lucky because the story itself wasn't up to much.

I'm truly sorry; I tried to like THE LEISURE HIVE but however hard I tried, the inconsistencies, the flaws, the plodding plot kept nagging at the back of my mind. Terrance Dicks is quoted as saying that the series is the only science-fiction series to successfully make the genre accessible to the general public at large. Alas, THE LEISURE HIVE hardly did that. Within minutes one was plunged into yet another confused Baker story so typical of his time as the Doctor. Bankruptcy, genocide, baffling technology with equally baffling explanations threw the viewer into a morass of pseudo-scientific jargon. "What does that mean in plain English?" Pangol asked in episode one and so, quite honestly, did I. At the end of each episode one was left gasping for breath and reaching for a Disprin. But the difficulty lies in deciding if there was too much plot or too little.

To support the latter, the times of the episodes provide convincing evidence that THE LEISURE HIVE was yet another three-part story disguised as a four-parter. . . . episodes two to four were only twenty minutes each, though only the second was actually billed as such! Also padding things out were endless establishing shots of the Hive,

and shuttles arriving or leaving. We even saw the same shot of Vargos walking down the corridor twice!

Once one gets the impression that the story is not strong enough to sustain four episodes one inevitably looks even closer for irrelevancies - unnecessary scenes, and here we come to the idea of too much plot and not enough story. The basic theme was excellent - a sterile race attempting to avert other races from the same course of gradual self-destruction by means of a recreational and yet educational city, but what about some of the sub-plots?

First of all, the Doctor ageing. A good gimmick and well-executed with convincing make-up. But apart from being a gimmick it seemed to serve very little purpose to the plot. Stimson (David Allister) also seemed pointless, and his death unnecessary. The Doctor's trial (in episode two) also added nothing to the story. It was as if THE LEISURE HIVE had been written without the Doctor, and only afterwards had David Fisher been told to find something for the Doctor and Romana to do for four episodes. I realise that most people, myself included, have in the past complained that Tom's Doctor has been too predominant, too much in control, but there's hardly any justification to go to the other extremes.

The whole trial also raised a rather baffling point. Couldn't the Argolin tell the difference between a man who had been strangled by a scarf and a man who, as we clearly saw, had been clawed to death by a monster.

Other flaws - some unforgivably - included, firstly, K•9's "incapacitation". Up to the point that he ran into the water, Romana thought his sea water defences were operational (this is shown by her dialogue with the Doctor, "Now look what you've done!"). So why, if she thought he'd be perfectly safe, did she fly into a panic when K•9 went to retrieve the ball from the water?

Secondly, Mena is shown the time experiment soon after arriving on Argolis in part one. The old woman becomes young, the experiment ends, and then the Doctor and Romana are seen to enter - so how did (a) the Doctor know that two continuous holographs were used and (b) even more baffling, how did Romana know that the necklaces were different as she can't possibly

This review first appeared in 1980 in an early CMS publication shortly after transmission of THE LEISURE HIVE in 1980. It was published in The Doctor Who Review issue 7. The article provoked an outcry from contemporary fans, but was robustly defended by the editor in the following issue.



have seen the old woman. Also the Doctor, who was so anxious to see Mena after the accident, seems to forget his urgent mission entirely and simply sneaks away.

Most confusing of all is the Recreation Generator itself. This is used as a box of tricks that functions only as David Fisher's whim dictates. First there was, as far as I could see, no explanation of how the Doctor escaped being torn apart at the end of episode one - if he wasn't, then why did he scream?

The ageing of the Doctor is more confusing. We see Romana and Hardin experiment with an egg-timer. The experiment seems to have worked but later it begins to decay. Meanwhile, the Doctor is placed in the Generator. The trial run goes wrong and the Doctor ages. Fine - except that the two incidents have no connection whatsoever! The Doctor's ageing so we are told later, was caused by a device within the Generator itself, and had nothing to do with the failure of Hardin's egg-timer experiments. This is clearly demonstrated by the fact that Hardin is unable to stop the trial run once it has started. So what

happened to the Doctor was the final result of the experiment - he aged but he certainly didn't grow green and melt. What this means is that Romana and Hardin's experiment (at least the bit where it goes wrong) is yet another pad, as surely story and suspense-wise it would have been better to have left all the observers and the viewers thinking that the experiment had succeeded until the Doctor emerged 500 years older.

Where the Recreation Generator's functions really get mixed up, of course, is in episode four. Firstly, Pangol knows that the Doctor is in the Generator when he is about to step into it. This seems foolish, and why Pangol smiles fiendishly is a mystery. The Generator is set on reduplication not ageing, so surely Pangol would have thought the Doctor as well as himself would have been duplicated? As it is, the Doctor fiddles about with the controls and puts the setting - in his own words - on *rejuvenation*. But if he did, how some we saw *duplicates* of the Doctor, and why wasn't Pangol rejuvenated?

New scarf, old hat

Earlier, Pangol gives an explanation of the Generator to Brock: "I am the Child of the generator", and they waited until he "came of age", having been grown from Argolin cells, all of which implies that the Argolin cells produce babies which can then grow, eventually, into adults. So how did Pangol hope to create an army of *adult* duplicates?

Why also when Mena and Pangol went into the machine weren't they not only rejuvenated but also duplicated, as the controls had not been reset since Pangol and the Doctor had been in there?

I fact, *THE LEISURE HIVE* was a typical David Fisher *Doctor Who* story with interesting parallels with *THE CREATURE FROM THE PIT*. Apart from reusing the ploy of alien ambassadors appearing to be baddies but turning out to be goodies, and the use of voice

synthesisers, the plot structure was similar. You'll remember how in *THE CREATURE FROM THE PIT* three episodes of the plot revolved laboriously around Adrasta's plans and various people running around mine shafts only to be cast aside in the opening moments of episode four, which then involved an entirely different plot about a neutron star rushing towards Chloris' sun. Again in *THE LEISURE HIVE*, the Foamasi wave goodbye in the early part of episode four to be all but forgotten about until the end. This left me feeling cheated and that 70% of the previous episodes had been a waste of time.

Despite all the above points, there were parts of *THE LEISURE HIVE* I enjoyed, though most of these were ruined by the rushed episode four. On the whole the characters were very well-developed. Mena's secret love for Hardin was

both realistic and touching, and Hardin's desperation over the failure of the time machine and Romana's friendly advice added much-needed (although not adequately supplied) human interest.

Pangol himself was excellently portrayed, and his growing megalomania equally well-handled. But oh dear, what happened in episode four? Just when we thought we were watching an adult, intelligent series the whole thing fell to pieces. It was of course the old problem of leaving all the explanations until the end; the result - a mess. The worst part was the final scene, where the entire cast indulged themselves in the most banal banter imaginable. Mena, brought back from the brink of death, totally ignores her beloved Hardin, and instead comes up with a string of quips: "I must bring him up better this time" and "What was





your name?" (to the Foamasi Government agent). Reply: "Bleep, chirp, chirp." "Oh, of course." From the Doctor: "Brock and Klout are kaput, little Pangol" and "Have a baby" to Hardin, from the ambassador, entering with a melodramatic swirl of a non-existent cape: "Did someone mention Foamasi?" All that was missing was a fanfare

It seemed to me as if everyone realised that **THE LEISURE HIVE** had been too heavy-going, and hoped to make up for it in the last few minutes, chucking characterisation out of the window in the process.

Again, I apologise. I tried to like **THE LEISURE HIVE**. The production and the seriousness with which it was treated was refreshing, and parts which spring to mind are, of course, the new, more solid, more realistic TARDIS exterior with both doors opening in the last scene; the impressive Recreation area set with its high roof; the excellent Argolin coiffure and costumes; the interestingly different-looking Foamasi; the very convincing ChromaKey work, and so on. But I'm sorry, for me the plot was very heavy-going, confusing, and at times irrelevant.

I know I am not alone in feeling this. **Doctor Who** still has problems. A few of us carried out a spot poll on friends, workmates and relatives - some 20 people in all, of whom 15 watched **Buck Rogers** (although most of them admitted

that it wasn't up to much), two gave **Doctor Who** up after the first episode saying that it was too confusing, and two gave up after episode two complaining of headaches, and the remaining *one* person watched it all and didn't like it.

The question is: what point is there in John Nathan-Turner making changes in the programme if no-one's going to watch it? Everyone involved in Tom Baker's era as the Doctor has made one fatal mistake; the series popularity was founded on monsters - evil monsters, not kindly misunderstood reptilian budgies. Not for nothing is Patrick Troughton's time the era of the classic monster. Thin stories, mammoth-length adventures sustained an audience for one reason and one reason alone - a recurring family of well-loved, excellently produced monsters such as Cybermen, Daleks, Yeti and Ice Warriors, not to mention famous one-offs like the Quarks. And a large proportion of Jon Pertwee stories have proved irrefutably that everyone likes a "man-against-the-monster" (or preferably "monsters") plot.

Okay, have your tales of bankrupt planets, social satires and interminable complexities that would baffle the best of them, but for heaven's sake when are we going to have an honest-to-goodness invasion of Earth again? **Doctor Who**'s high reputation was built on monsters, and it would be folly to forget it.

(I.V)

Continued from page 17



TRIVIA: K-9's list of pleasure planets includes Yegros Alpha, Zaakros, and Zeen 4. The silent hit man accompanying Brock is, appropriately, named Klout. The Argolin/Foamasi war was in relative Earth year 2250, when 2,000 interplanetary missiles took 20 minutes to destroy Argolis, reducing it to a wasteland poisoned by Radon 222. The war was 40 years ago, which dates *THE LEISURE HIVE* as 2290. There has been a 20-year moratorium on the subsequent reduplication (or recreation) programme, which gives an approximate start date (as well as an approximate birth date for Pangol) of 2270 - Pangol has just come of age.

Theron led the Argolin into the war, which perhaps implies they were the aggressors ("his ambition laid waste the planet"). He believed in trial by the elements (fire and water), though not presumably trial by poisonous radiation.

Ever since the war, the Foamasi government have owned the whole of their home planet officially.

The fibre optic systems in the Hive have a mean time between failure (MTBF) of 2,000 years. The Technic Index seems to be a kind of Argolin (possibly galactic) equivalent of the National Curriculum.

"Foamasi" is an anagram of "Mafiosa" - this was one of the few questions which 1993 *Mastermind* champion Gavin Fuller did not answer correctly in his first-round win.

Andrew Lane who plays the Foamasi is not the same person as the *New Adventures* author.

David Fisher's 1982 novelisation for Target books contains a nine-page description of the rituals and customs of the Argolin and the Foamasi, including a brief description of the devastating war.

The middle initial H in Christopher H Bidmead



stands for Hamilton.

The Argolin all wear yellow costumes, except for Mena's attendants who wear white.

CONTINUITY: The TARDIS interior is not seen throughout the story, nor is the K-9 prop ever seen in the studio scenes.

The abandoning of the Randomiser at the end of the serial is prefigured in the conversation between the Doctor and Romana on Brighton beach. Having made a slightly inaccurate choice to go to Brighton (ostensibly for the opening of the Brighton Pavilion, which the Doctor has already missed on one previous occasion), and then choosing to go directly to Argolis, this means that their final unRandomised arrival was their arrival on the Skonnon ship (the Doctor chooses a precise landing spot on Skonnos, and we do not see their arrival point after the end of *THE HORNS OF NIMON*).

Gallifrey abandoned tachyonics for warp matrix engineering.

When the Doctor is aged by a tachyon surge, he does not age into his fifth incarnation. This seems to imply that regeneration is a matter of survival after bodily damage, rather than the body wearing older (as with the Doctor's first regeneration).

Romana's approximate age is 150, since she would age to 650 if the generator added 500 years to her age as it did to the Doctor.

I-V



Cast

The Doctor - Tom Baker (1-4)
Romana - Lalla Ward (1-4)
Voice of K-9 - John Leeson (1)
Vargos - Martin Fisk (1-4)
Tannoy voice - Harriet Reynolds (1,2,4)
Morix - Laurence Payne (1)
Pangol - David Haig (1-4)
Brock - John Collin (1-4)
Klout - Ian Talbot (1-4)
Mena - Adrienne Corri (1-4)
Guide - Roy Montague (1-4)
Hardin - Nigel Lambert (1-4)
Stimson - David Allister (2)
Generator voice - Clifford Norgate (2, 3)
Foamasi - Andrew Lane (3,4)

Small and non-speaking

Guides (*walk-on 1*): **A** - Derek Suthern (1,4), **B** - Maurice Connor (1,2,4), **C** - Douglas Stark (1-4), **D** - Annette Peters (1,3,4), **E** - Jenny Roberts (1,3,4), **F** - Ken Sedd (2-4), **G** - Mary Rennie (2-4), **H** - Mike Reynell (2-4)
Pangol body parts (*walk-on 1*) - Tim Oldroyd, Reg Woods, Douglas Roe (1)
Loman (*walk-on 1*) - Fred Redford (1)
Loman body parts (*walk-on 1*) - Martin Clark, Brian Massey, Joe Phillips, Martin Clark (1)
Holidaymakers (*walk-on 1*) - Norman Bradley, Brian Massey, Joe Phillips, Martin Clark (1)
Holidaymakers (*extras*) - Inga Daley, Emmanuel Josiah, Pauline Lewis, Ranjit Nakara, Patti Patience, Ansley Pollard, John Salpeas, Huntley Young, Hi Ching, Ling Tai, Willow Wipp, Ina Claire,

Sarah Gardner, Pearl Gilham, Maureen Stevens, Anna Van Karina (replacing Michaela Welch) (1)
Old lady (*holo demo*) (*walk-on 1*) - Eileen Brady (1)
Young woman (*holo demo*) (*walk-on 1*) - Julia Gaye (1)
Squash players (*holo demo*) (*walk-on 1*) - Graham Cole, Mitchell Horner (1)
Earth scientist (*walk-on 1*) - Nick Joseph (1)
Doctor body parts (*walk-on 1*) - David Rolfe, Roy Seeley, Derek Chafer (1)
Pangol-Doctor (*walk-on 1*) - Derek Chafer, Mike Handley, Ridgewell Hawkes, David Rolfe, Roy Seeley, Jeff Wayne (4)
Pangol army (*walk-on 1*) - Ray Lavender, Michael Leader (4)
Pangol army (*extras*) - Douglas Auchterlonie, David Cole, Tim Goodings, Bruce Mungarven, Stuart Myers, Kevin O'Brien, Tim Oldroyd, Harry Payne, Douglas Roe, Harry Van Engel, Leslie Weekes, Geoffrey Whitestone, Reg Woods (4)
Baby - Alys Dyer (plus chaperone) (4)
Walk-on - David Bulbeck (4)
Extras - Derek Chafer, David Rolfe, Roy Seeley, David Bulbeck (4)
Extras agencies - Alander Agency, David Agency, Studio Artists Management

Crew

Writer - David Fisher
Copyright (K-9) - Bob Baker and Dave Martin (1)
Title music - Ron Grainer and the BBC Radiophonic Workshop
Arranged by - Peter Howell
Incidental music - Peter Howell
Special sound - Dick Mills
Production assistant - Romey Allison
Director's assistant - Carole Bisset
Assistant floor manager - Val McCrimmon
Floor assistant - Lydia Vaughn-Lake
Studio lighting - Duncan Brown
Technical manager - Bob Hignett
Studio sound - John Howell
Grams operator - Gordon Phillipson
Vision mixer - Paul del Bravo
Video effects - Robin Lobb
Videotape editor - Rod Waldron
Senior cameraman - Alec Wheel
Crew - 11
Show working supervisor - Chick

Hetherington
Scene crew - A3
Costume designer - June Hudson
Costume assistant (*1 week*) - Sarah Leigh
Costume maker (*Foamasi*) - Roger Oldhampstead
Make-up artist - Dorka Nieradzick
Make-up assistants - Lesley Holmes, Cathy Burczak, Benita Barrell, Sally Warren, Monica Lindford, Tna Baker, Nicola Bellamy, Sharon Broshett
Visual effects designer - Andrew Lazell
Properties buyer - Tricia Ridell
Design assistant - Steve Fawcett
Designer - Tom Yardley-Jones
Production unit manager - Angela Smith
Script editor - Christopher H Bidmead
Executive producer - Barry Letts
Producer - John Nathan-Turner
Director - Lovett Bickford

Transmission

Part 1 - 30th August 1980, 6:15pm, BBC1 (18.14.47 - 23'33")
Part 2 - 6th September 1980, 6:20pm, BBC1 (18.20.29 - 20'45")
Part 3 - 13th September 1980, 5:55pm, BBC1 (17.57.09 - 21'21")
Part 4 - 20th September 1980, 6:15pm, BBC1 (18.15.58 - 21'19")

Filming

Brighton Beach, off King's Road, 20/21 March 1980



1: 16mm specially shot, sound, 4'30"

16mm hired from World Back-grounds Ltd., silent, 0'20"

1-4: 35mm opening and closing titles, 1'46"

Recording

Studio 1 - 2,3,4 April 1980, TC1

Studio 2 - 18,19,20, 21 April 1980, TC3

Gallery sessions - 30 April, 1980, TC6 (11:00-12:00), 7 June 1980, TC6 (Reh/Rec 14:00-22:00)

Project numbers

1: 02340/9251

2: 02340/9252

3: 02340/9253

4: 02340/9254

Programme numbers

1: LDLC036E/72/X

2: LDLC037Y/72/X

3: LDLC038S/72/X

4: LDLC039L/72/X

